

NAZRUL INSTITUTE

By

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And I specially thank Prof. Rafiqul Islam and Nazrul Institute for helping me with starting my project.



Kazi Nazrul Islam

Abstract

The existing institute is a 6 storied building built beside the poet's residence (where he was kept after he came to Dhaka, Bangladesh) which has been converted to a museum. The space for the institute is not sufficient for the type of activities it performs. Often they need to hire auditoriums, and places outside, and the existing spaces are not sufficient for their objectives. The location is also the major flaw. The current location of the building is not noticeable from main road and is placed inside a very quiet residential area of Dhanmondi. As a result, it is the main cause for the institute to be unsuccessful.

Therefore, Nazrul Institute is proposed in a new location, so that it can be built in a proper way which can serve the purposes with which it was planned. Moreover it will also give the city dwellers of Dhaka a place to go, where they can study, research, make themselves culturally active and also get enlightened.

CHAPTER 1: BACKGROUND OF THE PROJECT

1.1 PROJECT BRIEF

Project name: NAZRUL INSTITUTE

Client name: Ministry of cultural affairs, Dhaka Bangladesh

Site: 4 Kazi Nazrul Islam Avenue, Shahbag, Dhaka, Bangladesh

Site area: approximately 4.5 acres/ 194413 sq.ft

1.2 PROJECT INTRODUCTION

Poet Kazi Nazrul Islam is an ever memorable epoch-maker of the Bengali literature. By the magic touch of his wonderful talent, he had contributed incomparably not only in the field of poems but also in music. He is best known as the rebel poet because he not only contributed to our liberation war but also stood up against any kind of odd in the society, racism or bad energy. His name symbolizes the best of our valor, loveliness and artistic pride. He is the noble artist of our national literature, music and culture and this great poet is indeed the symbol of our **human feeling**.

But today, not many people appreciate his great contribution to Bangladeshi culture and the nation itself. He is just a name to us. Through this project, I want to justify the importance of him and increase awareness towards his works.

The current location of the Nazrul Institute from my point of view does not do justice to our great national poet. Redesigning the institute in a better location can make the institute run more effectively. The new generation will know about Kazi Nazrul Islam more and the authority of this institute will be more active than ever.

1.3 CHOOSING THE PROJECT:

Bangladesh has always been rich in its culture, literature, music, drama, and even art. Bengali literature began long ago, and has a strong emphasis on the culture and tradition of the country.

Kazi Nazrul Islam's contributions in Bengali literature are immense. They are just not limited in the field of literature and poems, but also in music. His name denotes our national literature, music and culture, and he has been acknowledged as the national poet of Bangladesh. To recognize the contribution of the poet, the Government of the People's Republic of Bangladesh established the "Nazrul Institute" in February 1985, in accordance with the Nazrul Institute Ordinance at the "kabibhaban" the poet's residence. It was established with a perception to preserve the remarkable achievements of the poet, conduct research on his life, literature, music and his contribution in different fields, along with collecting his writings, conserving and publication of his writings and its circulation and make him known by all both in our country and worldwide.

I always wanted to design a place where one can learn, and develop cultural enlightenment at the same time. I wanted to propose a civic space that would provide functions that enrich the human soul, make them identify their own self, be aware of the rich cultural background of our county, and also provide a way to carry it out. To develop such a place, I wanted to focus on someone whose contribution is huge in the cultural field of Bangladesh.

1.4 AIMS AND OBJECTIVES OF THE PROJECT

- A. To promote the study and conduct research of the works of the poet.
- B. To collect the poet's songs and other works from home and abroad and to compile preserve and publish them;
- C. To make necessary arrangement for research on and publication of the literature of the poet and for publicity thereof.
- D. To organize conferences, lectures, debates and seminars on matters relating to contributions of the poet on sangeet, literature and in other fields
- E. To establish a rich library of books, records, tapes and other preservative ensemble relating to Nazrul sangeet and literature.
- F. To prepare musical notation for propagation of Nazrul sangeet in their true spirit, style and system and to supervise their presentation in acceptable standard in gramophone records, commercial tapes, films and books of published notation in Bangladesh.
- G. To provide for proper training in Nazrul sangeet and recitation of the Nazrul poems.

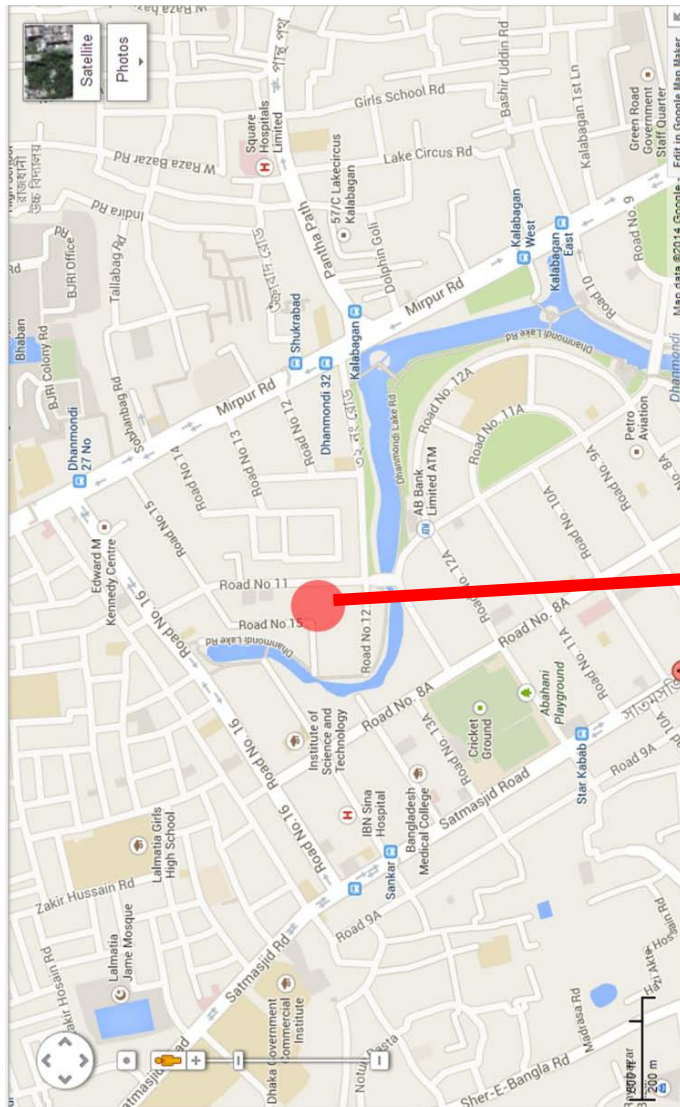
1.5 GIVEN PROGRAM

- Administrative zone
- Research zone
- Academic zone
- Auditorium
- Library/ Archive
- Museum/ Exhibition space
- Recording studio
- Radio broadcasting room
- Souvenir shops
- Cafeteria
- Civic gathering space

CHAPTER 2: SITE APPRAISAL

2.1 SITE LOCATION

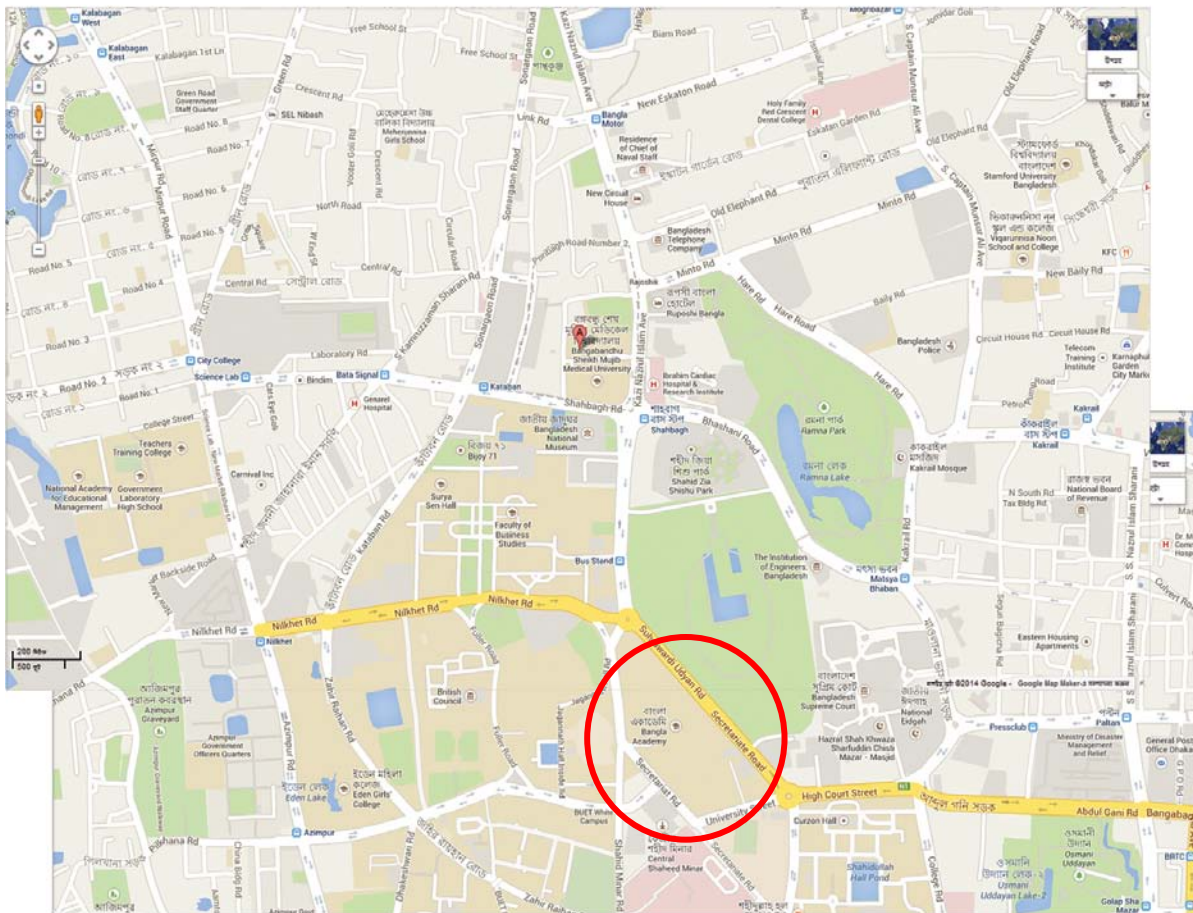
2.1.1 EXISTING SITE: The Government of the People's Republic of Bangladesh established the Nazrul Institute in February, 1985 in accordance with the Nazrul Institute Ordinance 12 June 1984 at the 'Kabibhaban' (Road 28, House 330-B, Dhanmondi, Dhaka). The current location is not a good placement for such an institute as it is in the middle of a very quiet residential zone. People tend to complain when they have events going on. Vehicular access is not very easy. It is very much inside and almost at a dead end. Not many people go there and because of its situation people do not know about this institute much whereas other cultural institutes and institutions of Dhanmondi are very much prominent and act as landmarks and mark the locations as active zones of Dhanmondi.



2.1.2 PROPOSED SITE:

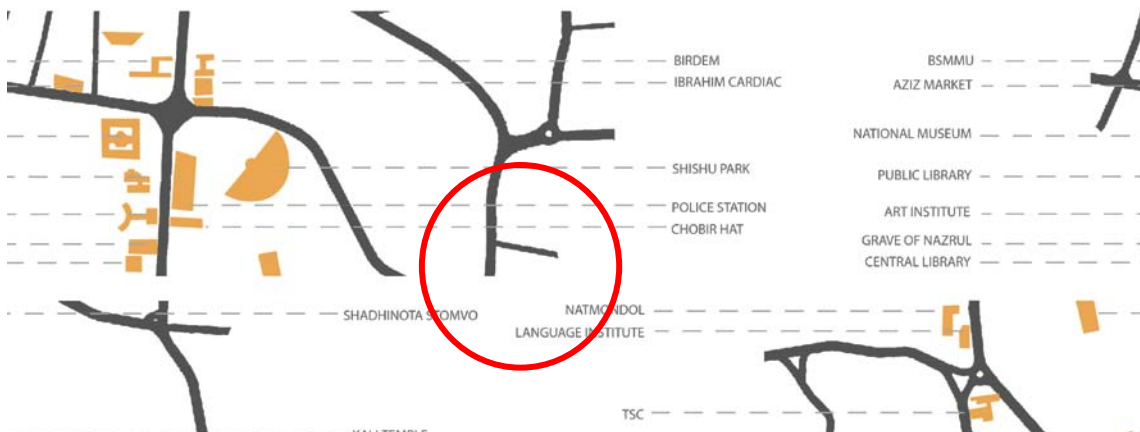
The site is in the **middle** of **TSC** and **Bangla academy**. This site is very importance to the daily activities of people. In front of the site there is a lush green Swaradhi Uddan. Behind the site is Jagannath hall. It's currently occupied by Atomic Research Institute.

Atomic Research Institute has a proposal for a new head office in Gazipur. This site resides in the cultural belt of Dhaka University. Bangla academy also has established a “Nazrul smriti-kokkho” and a “Nazrul-mancha” inside its premises. Dhaka University is where Kazi Nazrul Islam is buried. This project demands a site such as this because traces of Kazi Nazrul Islam can be found here and there around this shahbag zone and this city could truly increase connectivity as well as festivity in the Dhaka University area.



Both historically and socially, this area in Dhaka is and has been very active. This is a very important location as it is a transition between the old and the new Dhaka. This zone is **the main cultural, educational and political hub of Dhaka.**



Road networks:**Important structures/ Public gatherings around site:**

2.2 SWOT ANALYSIS

STRENGTH:

- . The location is good for the objective of the institute, since it is within close proximity of a very culturally active and an educational zone.
- . The place can be a good urban public place and will increase the cultural value of the place
- . The area is active and vibrant even during night and after office hours

WEAKNESS:

- . Overcrowded place
- . Extreme traffic congestion

OPPORTUNITIES:

- . The site is proposed for social infrastructure development, and hence the proposed project will be extremely beneficial for the site, and its development.
- . The accessibility from both the commercial and residential zones along with an educational institute beside it provides an opportunity for the purposes of the Nazrul Institute to be fulfilled which the current locations lacks.
- . The climatic conditions of the site along with its view make it potential for a public place for learning and being culturally entertained as well.

THREATS:

- . The design must be done with proper care to the site and surroundings making sure that the activities do not suffer due to the land uses of the surrounding area.

CHAPTER 3: LITERATURE REVIEW

*I am Orpheus's flute, / I bring sleep to the fevered world, / I make the heaving hells temple in fear and die. / I carry
the message of revolt to the earth and the sky! ... / I am the rebel eternal / I raise my head beyond this world, /
High, ever erect and alone!*

-- Kazi Nazrul Islam, "The Rebel" (1922)i

*O, the young rebellious ones / Break down the iron bars of the prison, play the trumpet of the day of the doom /
May the flag of destruction flutter over the wall of 'Prachi' / Who decides who is ruler, who is the slave? Who
decides your punishment? / Break open the prison cell set fire to the dungeon / Rejoice freedom*

-- Kazi Nazrul Islam, "Break Down the Prison Cell"ii

3.1 Why is Kazi Nazrul Islam so important for us Bangladeshis?

Situated at the intersection of arts, culture and politics, **Kazi Nazrul Islam** (1899 – 1976) was **revolutionary** in every sense of the word. A **multifaceted, multidisciplinary artist**, Kazi Nazrul Islam's work skillfully traversed a number of genre boundaries. **From poetry to drama, from music to philosophy**, the **National Poet of Bangladesh** was a pioneering artist, committed to exploring new forms, seeking out marginal voices, and using **arts as a vehicle for anti-colonial action**. Known for his life-long dedication to social justice and liberation in the face of orthodoxy and oppression, Kazi Nazrul Islam opposed bigotry in all its form, a belief made clear in the major themes that undergird his artistic work: **revolution, respect, freedom, love, and equality**. Interested in humanism that extended well beyond the perimeters of race, class, and gender, Nazrul was a visionary social justice artist. And, his activism is apparent in his reputation as **"THE REBEL POET"**. Such a sensibility and subjectivity was forged through Nazrul's journalistic and poetic work, which boldly criticized British colonial policies, the British Raj, and sectarianism. Nonetheless, Kazi Nazrul Islam was not bound by traditional nation-state affiliations, a sense evident in his assertion that he and his worked "belong[ed] to the world."

3.2 How can Kazi Nazrul Islam's work influence our culture and lifestyle?

A man likes or, disliking for a person or a thing varies from person to person according to his taste, aptitude and temperament. To my eyes, Nazrul's life is a wonderful blending of a lot of towering and fascination virtues. All these have stirred my heart tremendously. Nazrul Islam is my guide, glory and pride. He deserves my respect and admiration for his rebellion voice **and extra-ordinary contributions in the field of Bengali literature**. I find the feelings of my heart best expressed in his poems and other writings. He stands out as a formidable and he stands out as a formidable and outspoken revolutionary.

He made a clarion call to his countrymen to shatter the chains of slavery. He made a fine blending of words from different languages and cultures. This has made his poems and songs very appealing to the people of all castes, colors and creeds. He was **a poet of youth** with a rebel soul in him. His writings are essentially suited for the platform. They are full of jerks and jumps, full of vigor and vitality. He was not only a poet but also a great singer. He is the only poet of Bengal who took part in war. He showed a **striking newness in his verse, voice and ideas**. My heart fills with a world of joy, hope and aspirations when I heart fills with a world of joy, hope and aspirations when I read his poems. He was not a blind imitator of Rabindranath Tagore. ***He rose to the zenith of his reputation by means of his originality***. Rabindranath Tagore admitted his extra-ordinary genius and made him his successor of literature art and culture.

3.3 What is the significance of Nazrul Institute?

National Poet Kazi Nazrul Islam, better known as rebel poet, was granted Bangladeshi citizenship back in 1976, though after all the long 37 years, he is yet to be given state recognition as the country's national poet. Sadly, his recognition as Bangladesh's national poet only exists in textbooks and in the people's heart and merely in their verbal conversations.

"It is somewhat strange that many people are still unaware of the absence of official notification of Nazrul's recognition as Bangladesh's national poet. Nazrul analysts say for some mysterious and enigmatic reasons, no step has yet been taken officially in this regard giving his long overdue recognition."

A proper active institute dedicated to him, might do a justice to the Nazrul scenario of Bangladesh.

The Nazrul Institute after its establishment in February 1985 has given much effort to collect and mainly materialize different programs, activities and works of Nazrul. As a result research on Nazrul has been conducted, many research oriented books, musical albums, films, documentaries, journals, bulletins, annual reports, and posters have been published by this institution. Moreover many Nazrul related rare materials and information have been explored and composed.

Nazrul is a huge field to explore on. His contribution in various fields of culture and the number of his works is so vast that one needs a proper guidance and place to learn from. His works are still unexplored and not yet as popular as it should have been being the national poet of our country. An institution dedicated in research of his works is the best way to develop and spread interest in the minds and hearts of the public.

CHAPTER 4: CASE STUDIES

5.1 BHARAT BHAVAN

Bharat Bhavan is an autonomous multi-arts complex and museum in the state of capital Bhopal, established and funded by the Government of Madhya Pradesh. Opened in 1982, facing the Upper Lake, Bhopal, it houses an art gallery, fine art workshops, an open-air amphitheatre, a studio theatre, an auditorium, a museum tribal and folk art, libraries of Indian poetry, classical music as well as folk music.



Charles Correa the architect found here the possibilities of a series of terraced gardens, which would be seen cascading down to the lake. The visitors enter at the highest level and walk down a pedestrian spine, flanked by a pattern of courtyards, to reach the various parts of the complex. Each curve and space defines itself. Each of the part of the building is distinct yet flows easily one another, linked by meandering paths. The total effect is one of the surprise and pleasure. There is always a moment when the eye can rest and the mind contemplates.

The activities of Bharat Bhavan are organized through its following wings:

- . Roopankar (Museum Of Fine Arts)
- . Rangmandal (A Repertory)
- . Vagarth (A Center Of Indian Poetry)
- . Anhad (A Center of Classical & Folk Music)
- . Chhavi (A Center of Classical Cinema)
- . Nirala Srijanpeeth

5.2 RABINDRANATH TAGORE INSTITUTE

The Rabindranath Tagore Institute, an educational and cultural centre for the promotion of shared values, was inaugurated in December 2002 and operates today under the aegis of the Mahatma Gandhi Institute and Rabindranath Tagore Institute Council. The attractive campus of the RTI has been established in memory of Rabindranath Tagore.



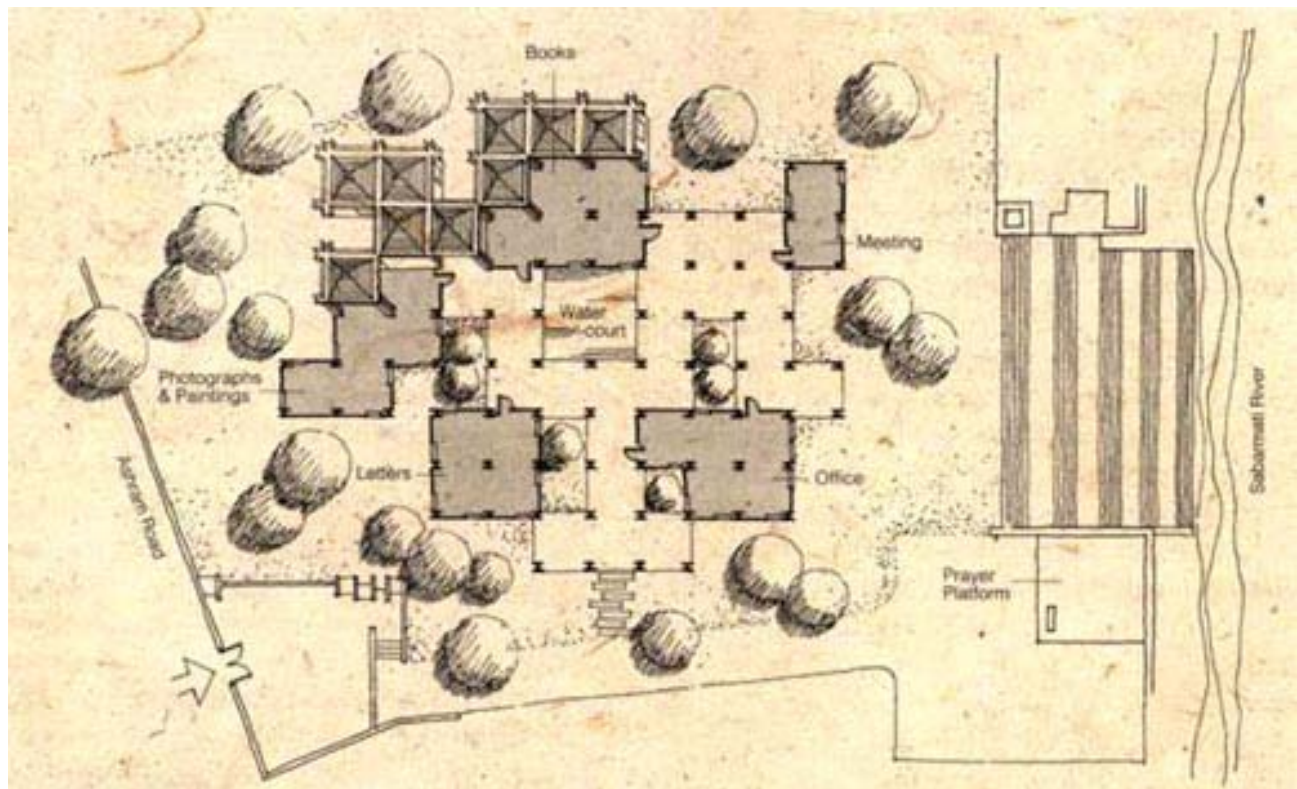
Departments of the Rabindranath Tagore Institute:

- A national Centre for Drama which will comprise the Children's Theatre, Educational Puppetry for Schools, Drama Studies, Yoga and Meditation courses (already started) among others.
- A Department of Indian Music and Dance which will include courses in Rabindra Sangeet, Classical and Folk Music and Dance, a Production Unit and a Recording Studio.
- The Department of Arts and Crafts comprising handicrafts and creative arts among others.
- A Permanent Gallery on the life and work of Tagore which will also serve as a Centre for Research in Tagore Studies.
- A Central Library which will include specialized sections on various disciplines including a Cultural Information and Data Bank, a Children's Cine-Club, a Multi Media Unit.

The RTI is also endowed with an Auditorium and a Lecture Theatre which will help establish close relationships with counterparts in other educational and cultural organisations working together through cultural programmes, information management, education and preservation of historic resources in an ambiance evocative of Rabindranath Tagore's Santiniketan.

5.3 GANDHI SMARAK SANGRAHALAYA:

This memorial museum is located in the Sabarmati Ashram where the famous Mahatma Gandhi lived from 1917 to 1930, and from where he started his historic "Salt March" to Dandi. The museum is built to pay homage to Mahatma Gandhi and to propagate his ideas. It displays letters, photographs, and other documents which describes the freedom movement lead by the famous leader.



Main Functions:

- . Gandhi memorial & Museum
- . Library
- . Prayer area
- . Office area

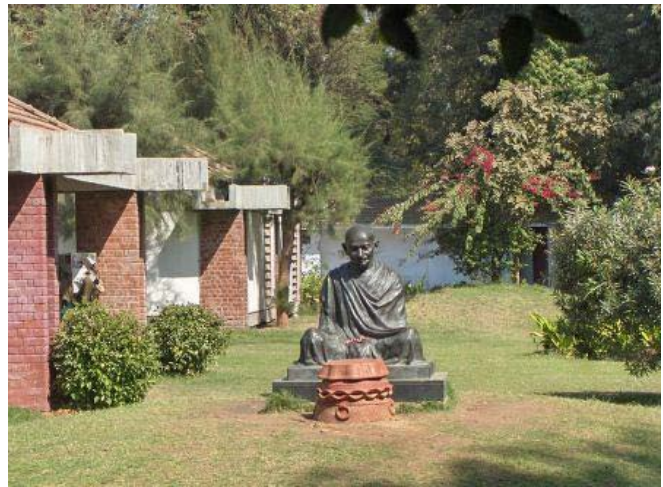
Concept:

"I do not want my house to be walled on all sides and my windows to be stuffed. I want the cultures of all the lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any of them."

- Mahatma Gandhi

Analysis:

After studying the project the way the architect transformed the philosophy of a great ruler into design and space can be understood, the materials the arrangement of forms and the simplicity of space depicts the philosophy of Mahatma Gandhi. More over the relationship with indoor outdoor spaces, lighting, and environmental awareness is also a major finding from the study.



5.4 KRISHNA P. SINGH CENTER FOR NANOTECHNOLOGY



Poised at the eastern edge of the University of Pennsylvania's campus, this is the first major academic building that announces the presence of the campus within West Philadelphia. As the university's first cross disciplinary building, the new nanotech Research Facility will encourage the collaboration, exchange, and integration of knowledge that characterizes the study of this emerging field and will combine the resources of both the School of Engineering and Applied Sciences and the School of Arts and Sciences. Defined by a new central campus green, the building ascends as a spiral of research, reaching its highest elevation at the forum, a meeting space that cantilevers over the quad and opens to views of both the city and campus.

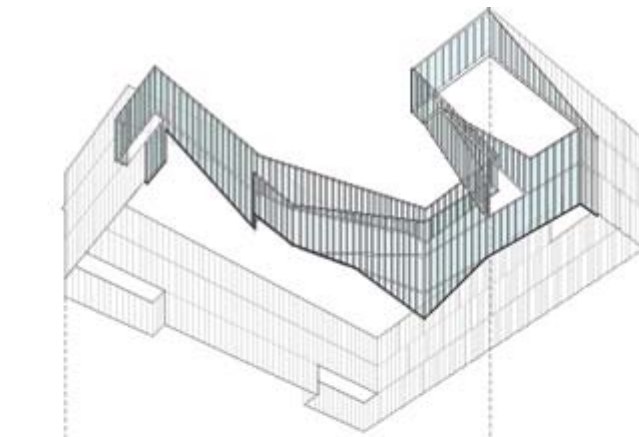
As the foremost major academic building at this entrance to campus, the new Center will represent the presence of the Campus within University City and communicate the role of Penn as a global leader in scientific research and education. The building and landscape will provide a graceful transition to the academic environment and celebrate the commitment of the University to its West Philadelphia neighborhood.

Both the University and Philadelphia have a tradition of organizing buildings around open quads. Laboratory buildings are typically organized around a central corridor and afford little public space. The Center for Nanotechnology focuses the laboratories around a central quad, opening the Sciences to the University landscape and providing a new indoor/outdoor open space for interaction.





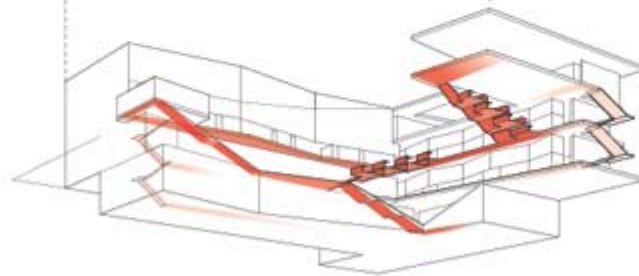
SKIN

-  *glass curtain wall*
-  *metal panel*



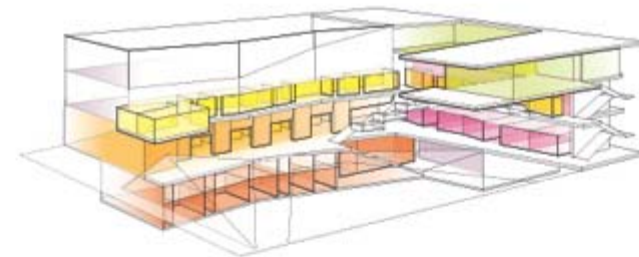
CIRCULATION

-  *primary route*
-  *secondary route*





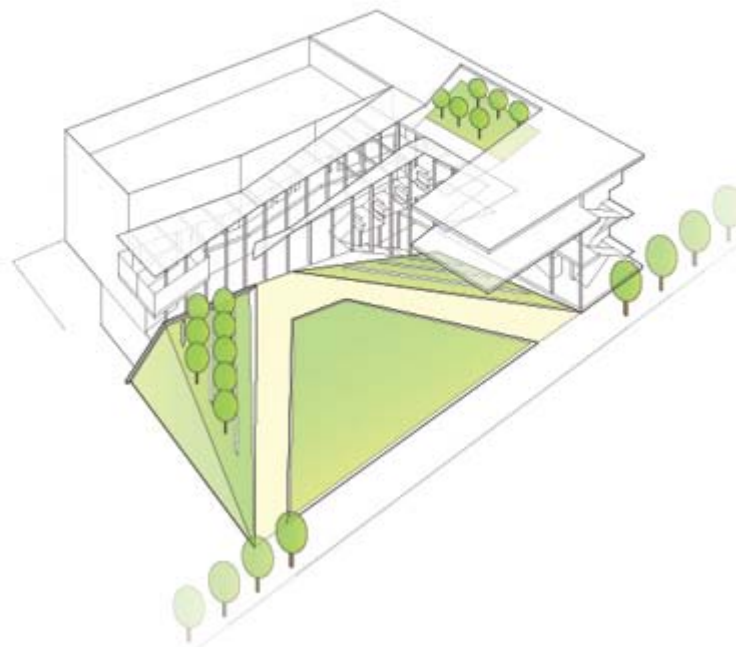
RESEARCH & COLLABORATION

-  *forum space*
-  *offices*
-  *cleanroom*
-  *characterization*
-  *general laboratories*
-  *MEP*



LANDSCAPE

-  *green roof*
-  *campus landscape*



5.5 NAZRUL INSTITUTE (EXISTING):**Ground and First Floor:**

- . Lobby
- . Sales center
- . Book Shop
- . Nazrul Museum
- . Garage

**Second Floor:**

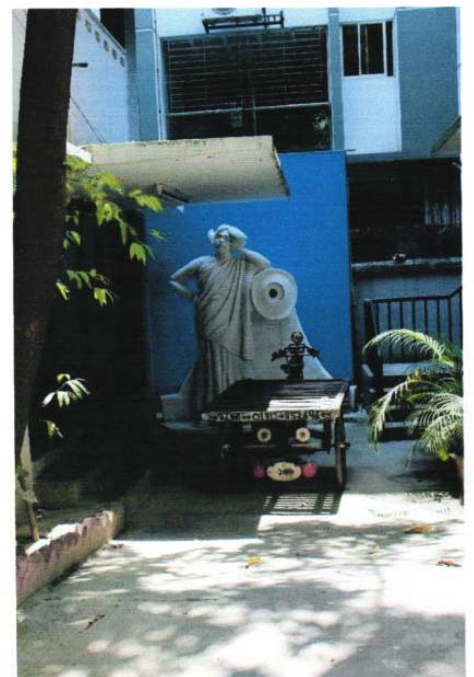
- . Auditorium

Third Floor:-

- . Store Area

Fourth Floor:

- . Finance and Management Department
- . Director's office
- . Shochib
- . Assistant director



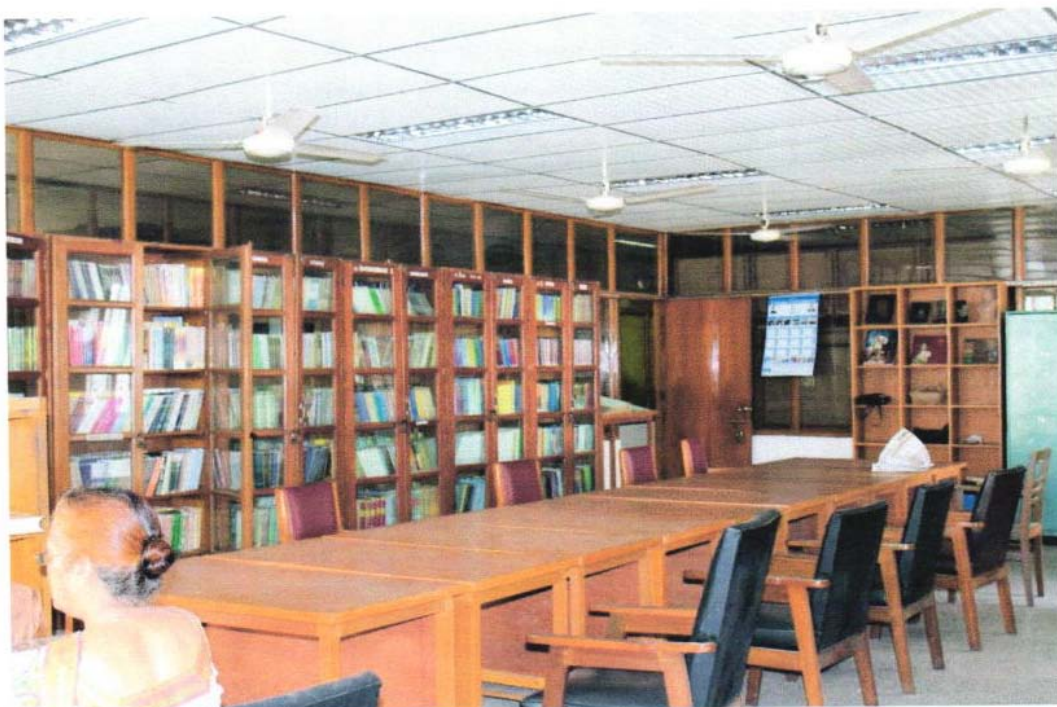
- . Head of Management
- . Head of Accounts
- . Conference hall
- . Guest room

Fifth floor:

- . Research and Publication
- . Chairman's office
- . Library
- . Archive
- . Assistant director

Sixth Floor:

- . Cultural, Exhibition and Sales department
- . Assistant Director
- . Seminar Room
- . Training class rooms
- . Audio Visual Studio



CHAPTER 5: PROGRAM DEVELOPMENT

	<u>Sq.ft per person</u>	<u>No. of users</u>	<u>No. of rooms</u>	<u>Total sq.ft</u>
<u>ADMINISTRATIVE</u>				
• WAITING AREA	15	20	1	300
• DIRECTOR	325		1	325
• SECRETARY	225	1	1	225
• DEPUTY DIRECTOR	325	1	1	325
• CONFERENCE-ROOM	40	20	1	800
• ASSISTANT DIRECTOR'S OFFICE	225	1	1	225
• CHIEF ACCOUNTANT	100	1	1	100
• STAFF ROOM (typist/care-taker/peon)	100	6	2	600
• RECEPTIONIST	60	2	1	120
• CULTURAL ORGANIZER		4	2	400
• TOILETS (1director,1deputy director, 2common)			4	200
<u>RESEARCH AND PUBLICATION</u>				
• PUBLICATION AND RESEARCH OFFICER	150	2	1	300
• STORE	100	1	1	100
• INSTRUCTOR'S OFFICE	225	2	1	450
• CULTURAL ASSISTANT	100	1	1	100
• STORE	100	1	1	100
• CARETAKER	60	4	1	240
• SHOP			1	400
• TOILETS			3	150
<u>LIBRARY (50,000 VOLUMES)</u>				
• LIBRARIAN'S ROOM	225	1	1	225
• ASSISTANT LIBRARIAN	160	3	1	480
• RECEPTION				150
• BOOK STACK (50,000 BOOKS)			1	5000
• READING AREA	30	100	1	3000
• AUDIO VISUAL ROOM	30	40	1	1200
• COPY MACHINE	100		1	100
• CYBER CAFÉ	30	30	1	900
• LOCKER				200

AUDITORIUM

• LOBBY			1	1000
• TICKET CORNER	50	1	1	50
• SEATING	7	1000	1	7000
• REHEARSAL ROOM			1	750
• DRESSING ROOM			4	240
• GREEN ROOM (MALE AND FEMALE)			2	910
• PROJECTION ROOM			1	250
• LIGHT AND SOUND			1	300

FOOD COURT

• SEATING	18	100	1	1800
• COUNTER			1	200
• KITCHEN			1	900
• WASH			1	150
• TOILETS (1 male, 1 female)			2	450

STUDIOS AND CLASSROOMS

• MUSIC CLASSROOMS (kids/young adults/adults)	25	20	5	2500
• STUDIOS (workshops/recitation/drama/dance)	50	20	3	3000
• TEACHER'S ROOM (1tabla and 1vocal in each classroom)		10	1	2000
• TOILETS			2	400
• RADIO STATION				550
• RECORDING STUDIO				800

DISPLAY

• MUSEUM AND GALLERY			1	3000
• STORE			1	150
• CURATOR'S ROOM			1	100
• TOILETS			2	400

CHAPTER 6: DESIGN DEVELOPMENT

CONCEPT: RENDERING THE IMPULSIVE ATTITUDE OF NAZRUL THROUGH ARCHITECTURE

Kazi Nazrul Islam was against the rigid regular system. He is undoubtedly the most selfless, honest, flexible and dynamic personality unlike anybody else. He did not limit his work, rather he was open to every culture, religion and situation. He absorbed the most he could take from his surroundings and delivered his inspiration through his literary works. He had the tendency to take inspiration from others and mix and match to make something of his own. He broke rules to create a new kind of discipline.

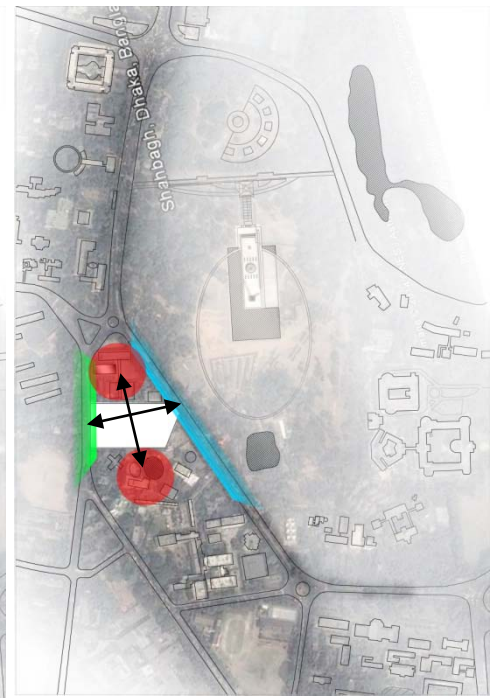
My approach towards the design was rather humble. My design derived from the site and its forces. I tried to conceptualize his impulsiveness through free flow and connection of spaces. The major concern of my project was to create **fluidity and spontaneity** in space and circulation transitions. The idea was to create provision for including neighbor events and activities within the boundary of the site in times of celebration and protest.



. Creating a **thoroughfare**
for the **academic**
and **cultural street**



. Creating **courts facing TSC**
and **Bangla Academy** to invite
neighboring activities and people
inside the boundary



. Connection and circulation
of space and activities

DESIGN STAGES:

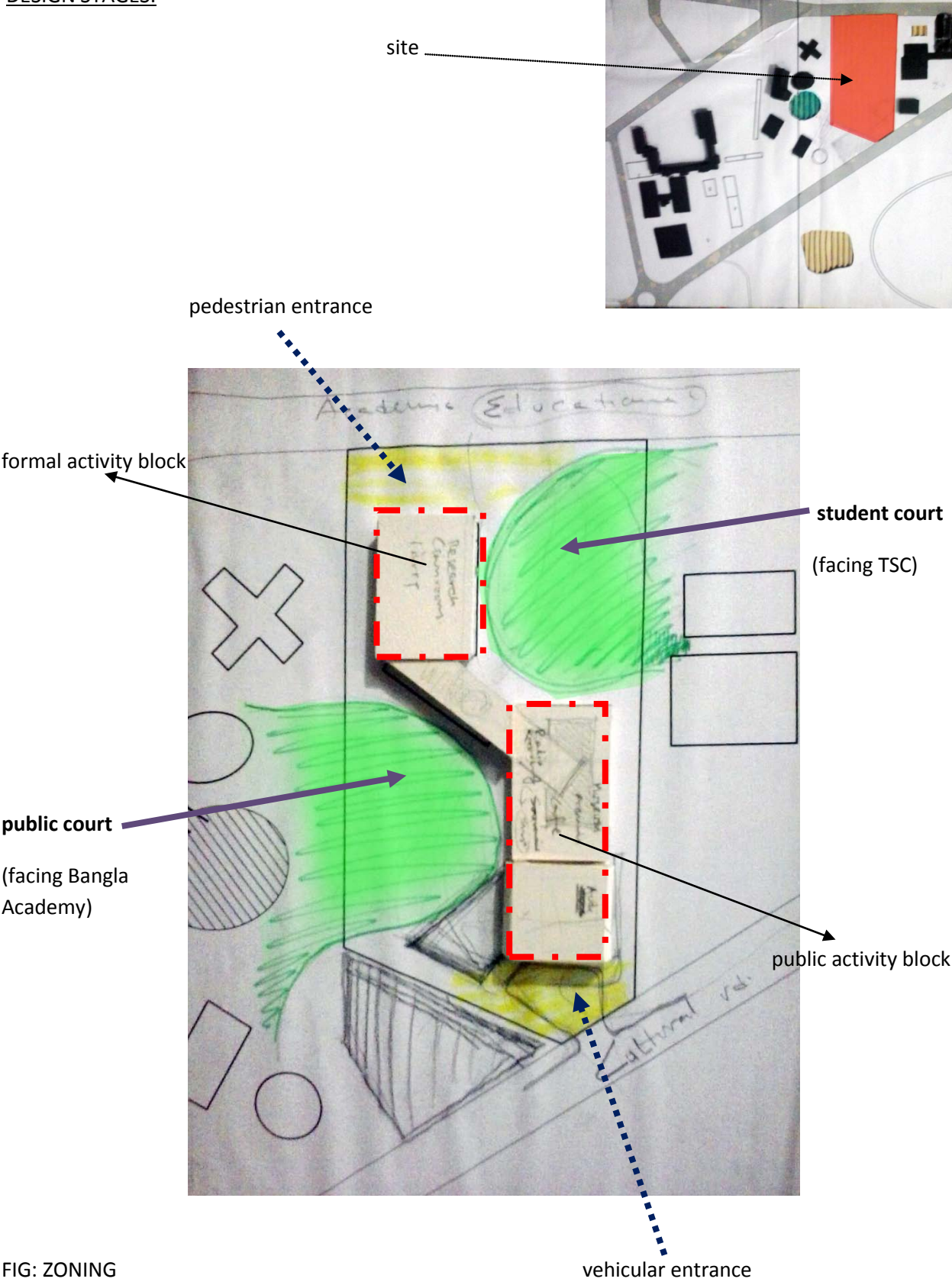


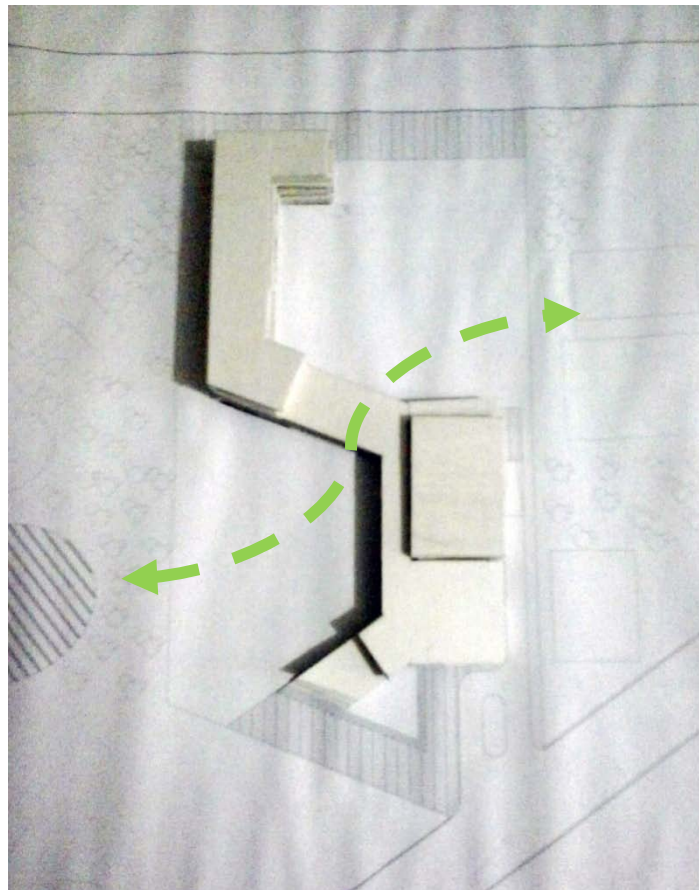
FIG: ZONING

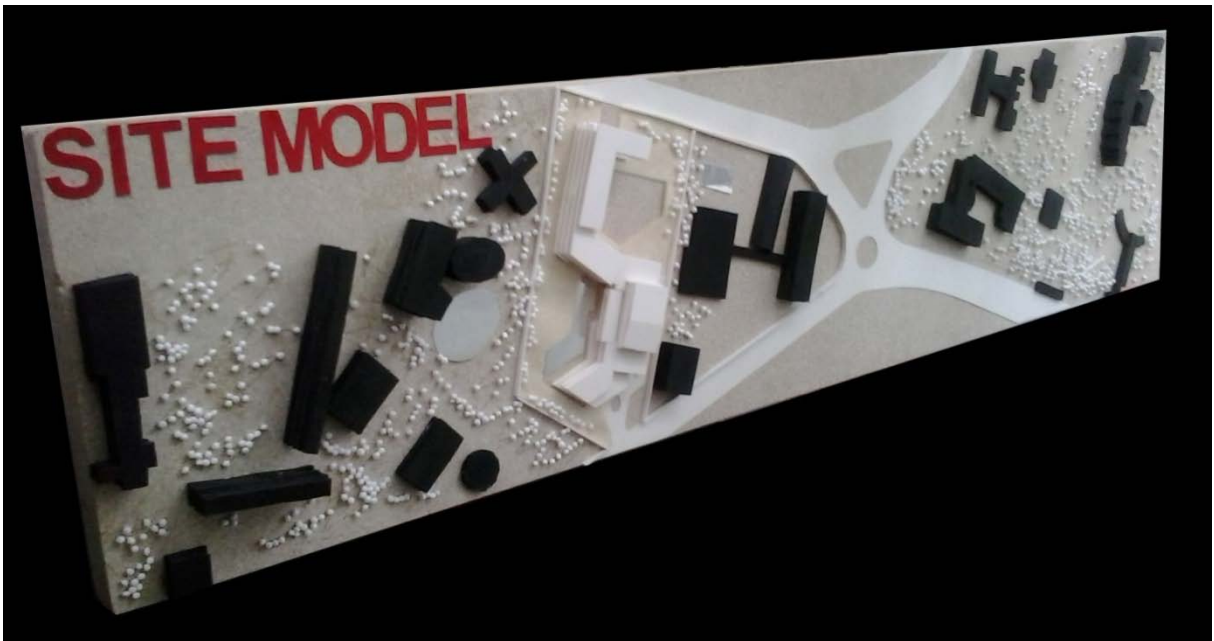
The institute consists of two categories of activities-

- Formal activities-
 - . Administration
 - . Research facilities
 - . Classrooms
 - . Recording
 - . Radio broadcasting room
- Public activity-
 - . Public court, facing Bangla Academy
 - . Student court, facing to house outdoor performances
 - . Museum
 - . Auditorium

To connect them, a common function, i.e. the library, is put in between the two blocks which can be used by all kinds of users coming to the institute.

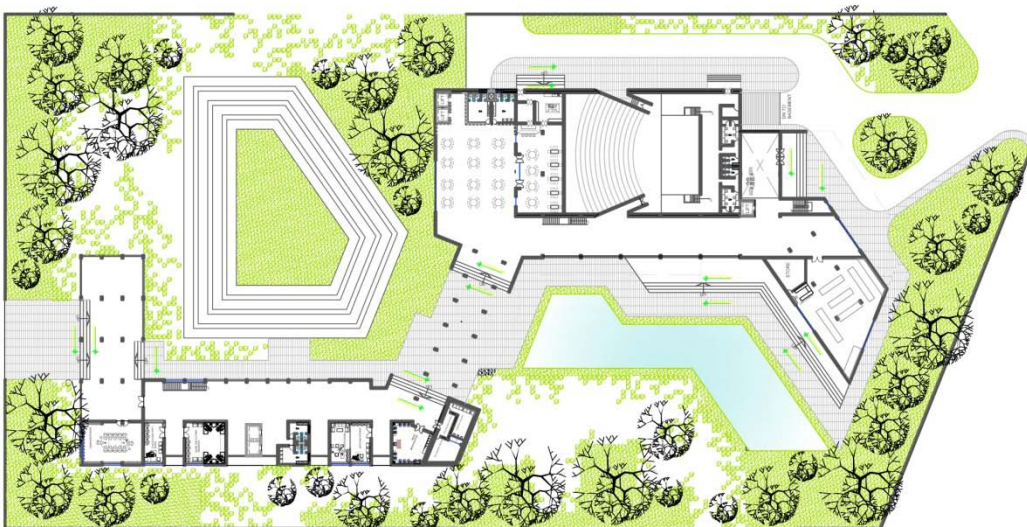
The library is then lifted up (like a bridge) to create circulation space below it to connect the two courts.



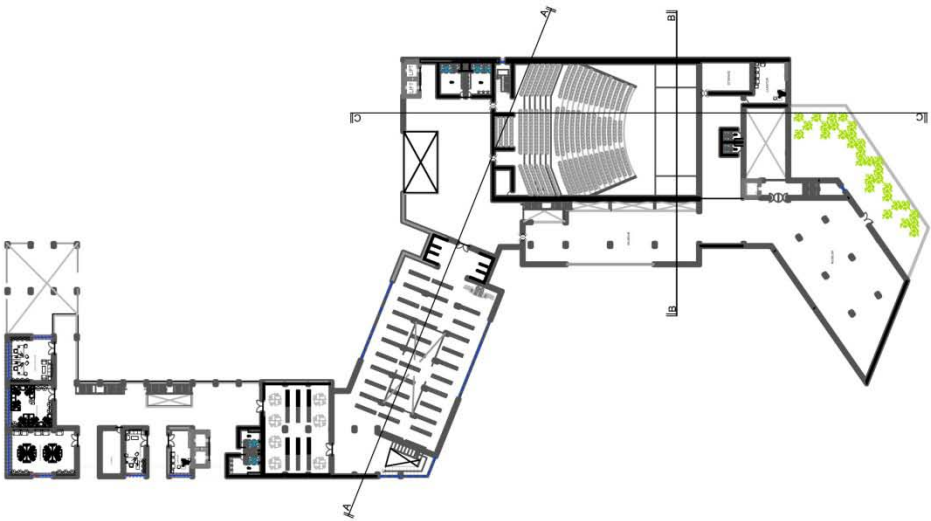




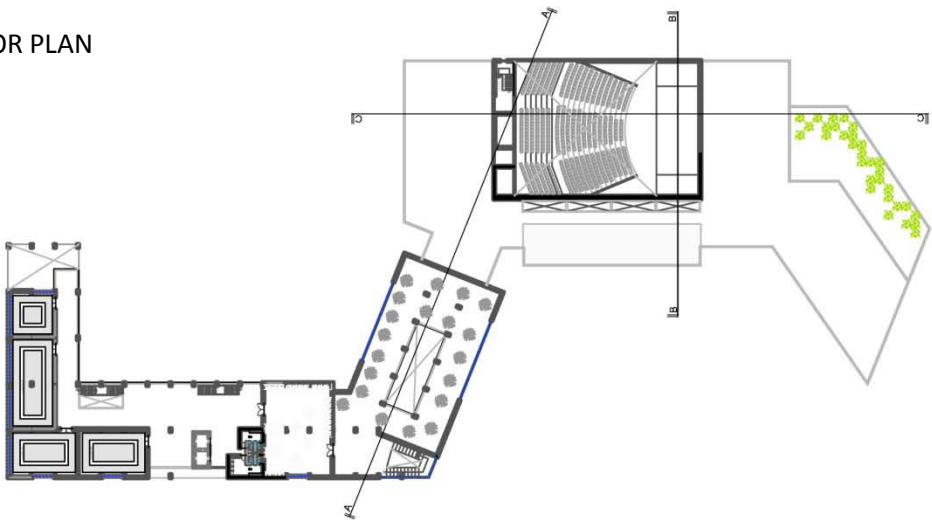
SITE PLAN



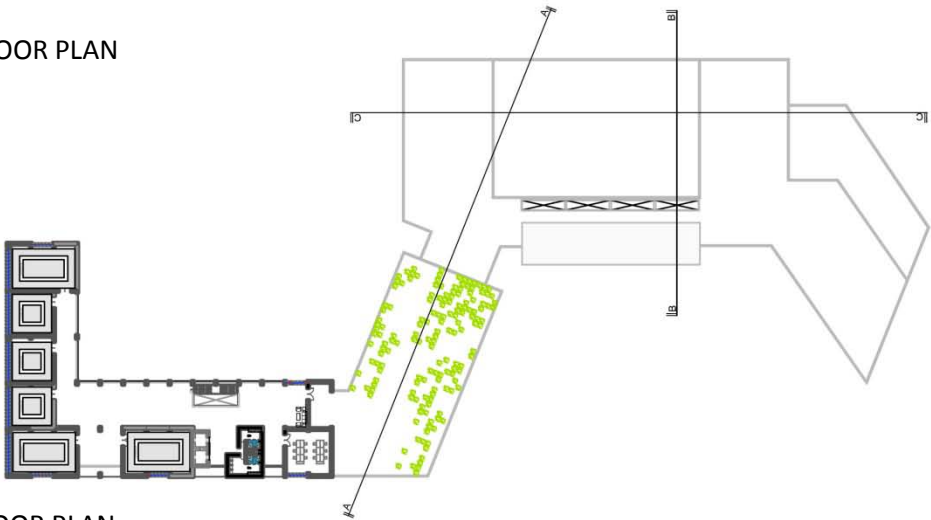
GROUND FLOOR PLAN



1ST FLOOR PLAN

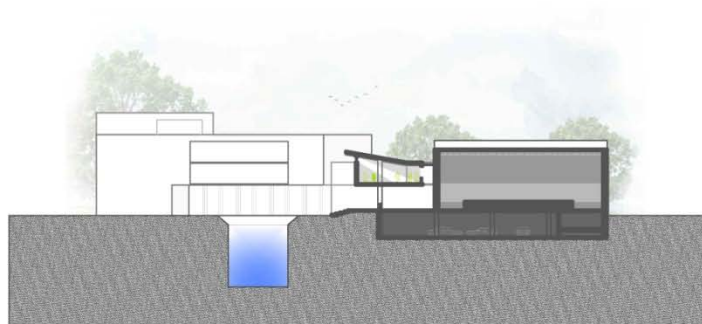
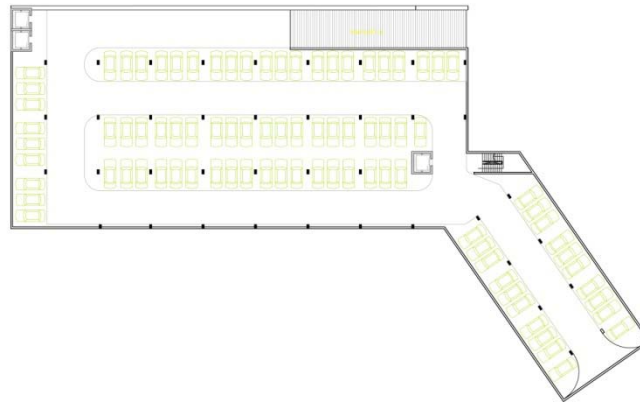


2ND FLOOR PLAN



3RD FLOOR PLAN

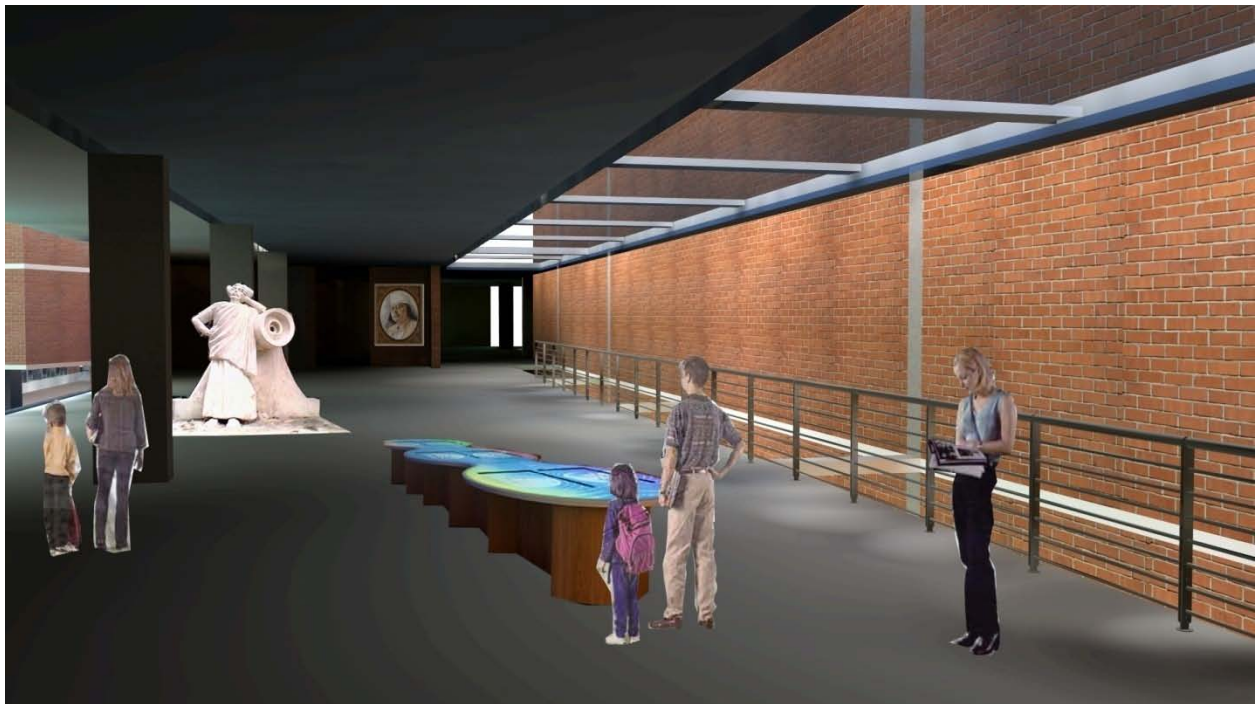
BASEMENT PLAN

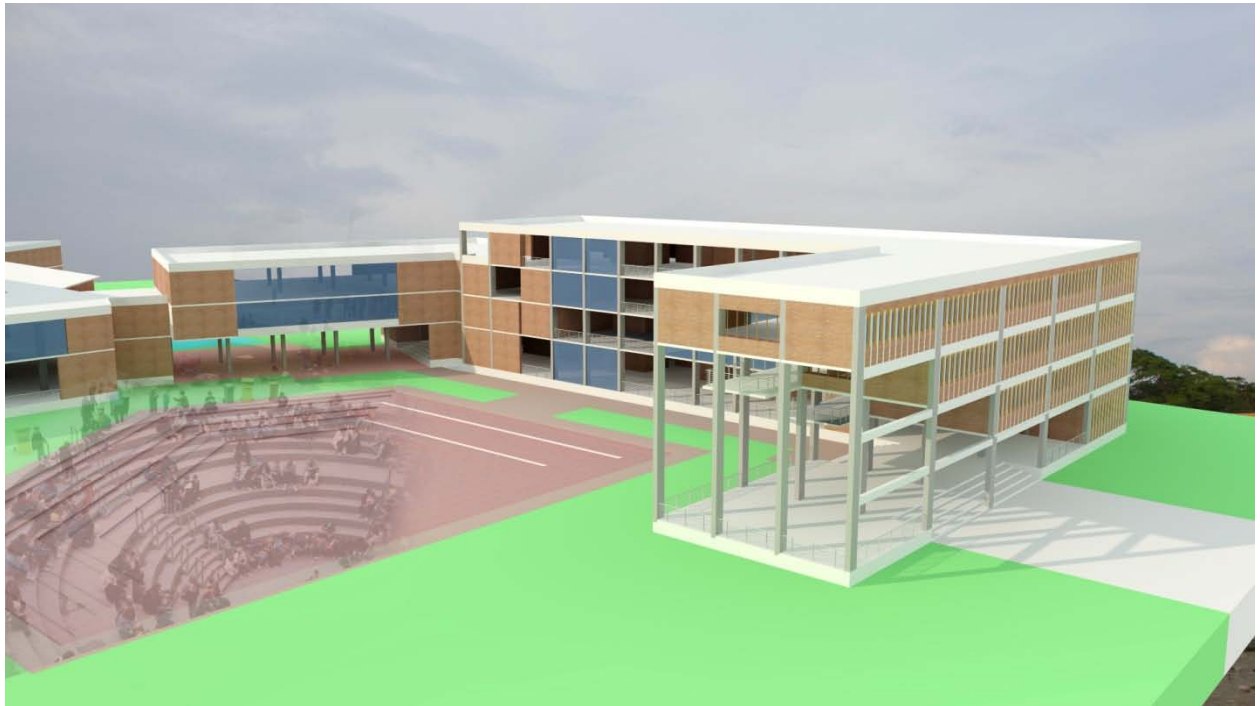


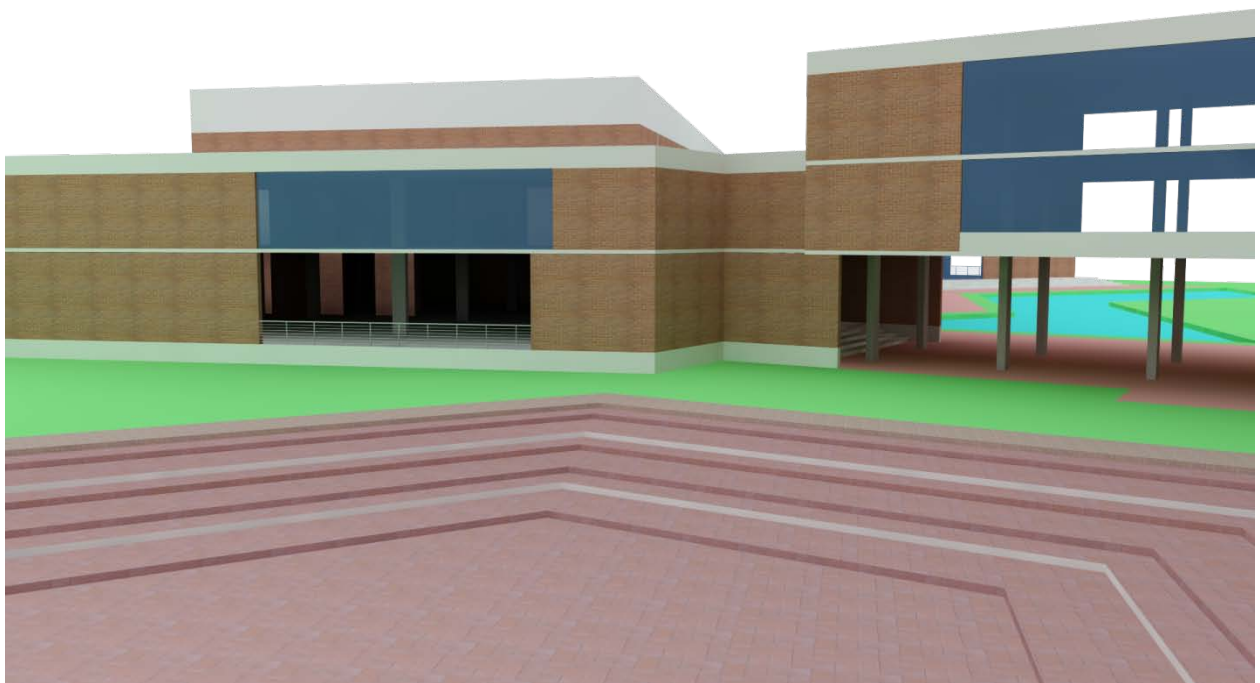
SECTIONS











CONCLUSION

The above chapters describe the entire process and the method followed to develop the proposed design. Kazi Nazrul Islam is the national poet of our country and this institute will give him the respect and also enable the future generation to learn more about him. His knowledge and his work will hence be passed on from generations to generation of our country, and all of us can celebrate his great works and also pay tribute to him for such huge contribution in Bangla literature and culture.

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